NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK



SECUNDINO HERNÁNDEZ

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BIOGRAPHY

SECUNDINO HERNÁNDEZ

b. 1975, Madrid, ES
Lives and works in Madrid, ES



Secundino Hernández's diverse and energetic painting practice resists easy characterisation. His work features intricately structured compositions that mix strong linear elements and rich bursts of colour. Some canvases feature abstracted, atomised forms, while others have more densely overlaid imagery in which it is possible to discern figurative elements.

His paintings deftly combine representation and abstraction, linear draughtsmanship and colouration, minimalism and gesturalism. Over the course of his career Hernández has mixed diverse references: a physicality that recalls Action Painting, the shorthand figuration of cartoons, and passages evoking painterly precedents. This stylistic multiplicity grows out of Hernández's detailed and informed knowledge of art history. While his references are broad he has, in recent years, developed a specific engagement with the work of old and modern masters from his native country, Spain, as a way of getting in touch with his personal and artistic roots. For Hernandez, such references are signposts rather than subjects in their own right. Distilled to essences of line, colour and form, his paintings always foreground the particularities of the medium, its defining characteristics.

In keeping with the breadth of his influences, Hernández employs a variety of seemingly contradictory techniques including washing, scraping, and working directly from paint tubes. While some works are the result of conspicuous addition, his 'wash' canvases, by contrast, are produced by layering and removing paint with a heavy-duty pressure washer. Almost archaeological in nature, this method involves digging through pigment to expose the canvas beneath, a process that the artist associates with sculptural carving. The resulting paintings have a dramatic, exploratory quality.

His is a meticulous and process-oriented approach, and his paintings openly display the triumphs and struggles of the artist's practice, creating a tension between control and chaos, rehearsal and re-evaluation, making and unmaking, beauty and destruction.

Secundino Hernández (b. 1975, Madrid, ES; lives and works in Madrid, ES) has held solo exhibitions with Vortic Collect, Victoria Miro; Meadows Museum, Dallas, Texas, US; Victoria Miro, Venice, IT; Heinrich Ehrhardt, Madrid, ES; CAC Málaga, ES; Yuz Museum, Shanghai, CN, among others. The artist has also participated in group shows at Galeria Daniel Cardani, Madrid, ES; Mirat, Madrid, ES; Galerie Isa, Mumbai, IN; Taguchi Art Collection, JP; Kunstverein Weiden, AT; Rubell Family Collection / Contemporary Arts Foundation, Miami, US; Museo de Arte Contemporáneo Espanol, Valladolid, ES; Künstlerhaus Bethanien, Berlin, DE, among others.

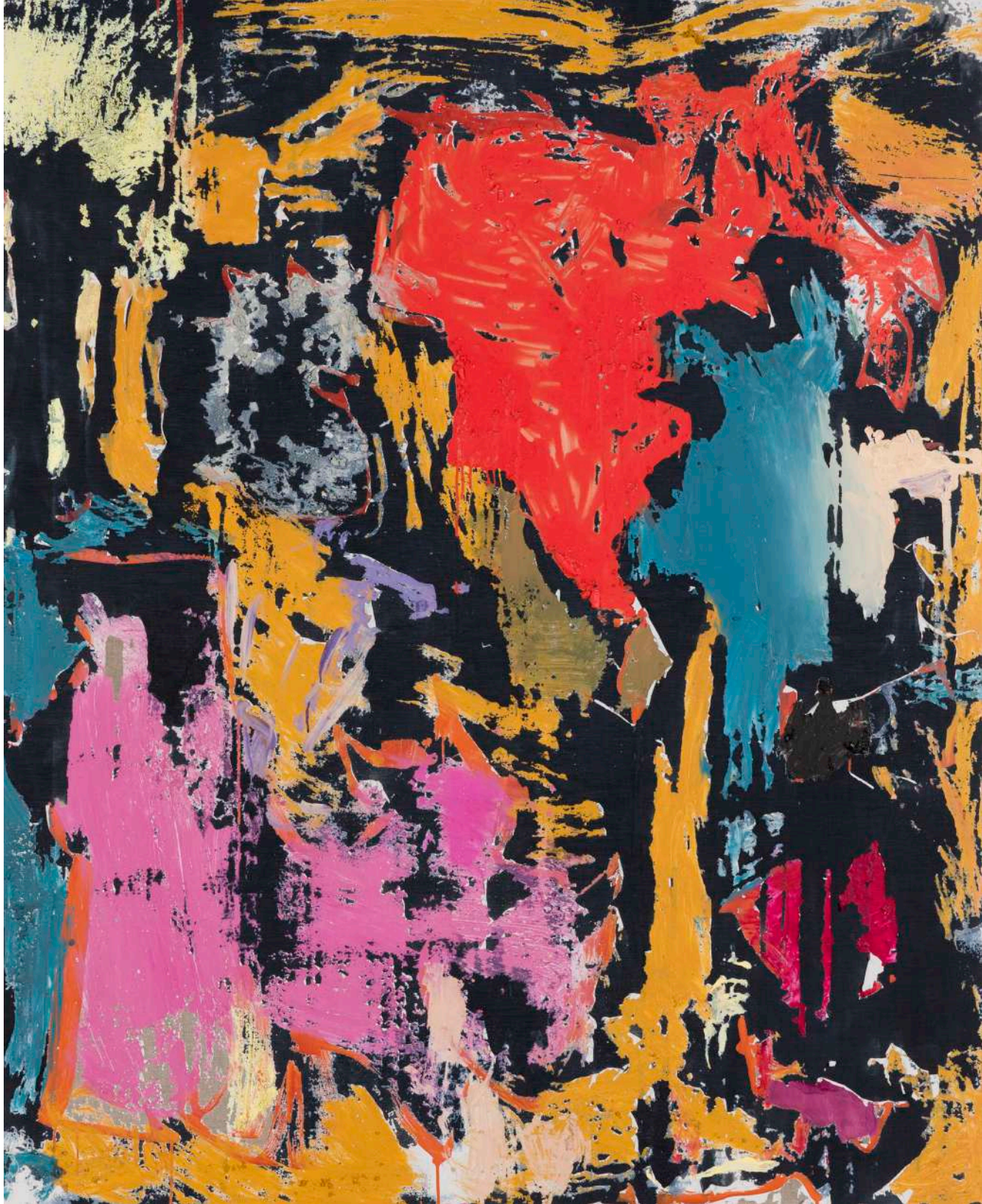


SAMPLE WORKS

*sample selection does not reflect current availability

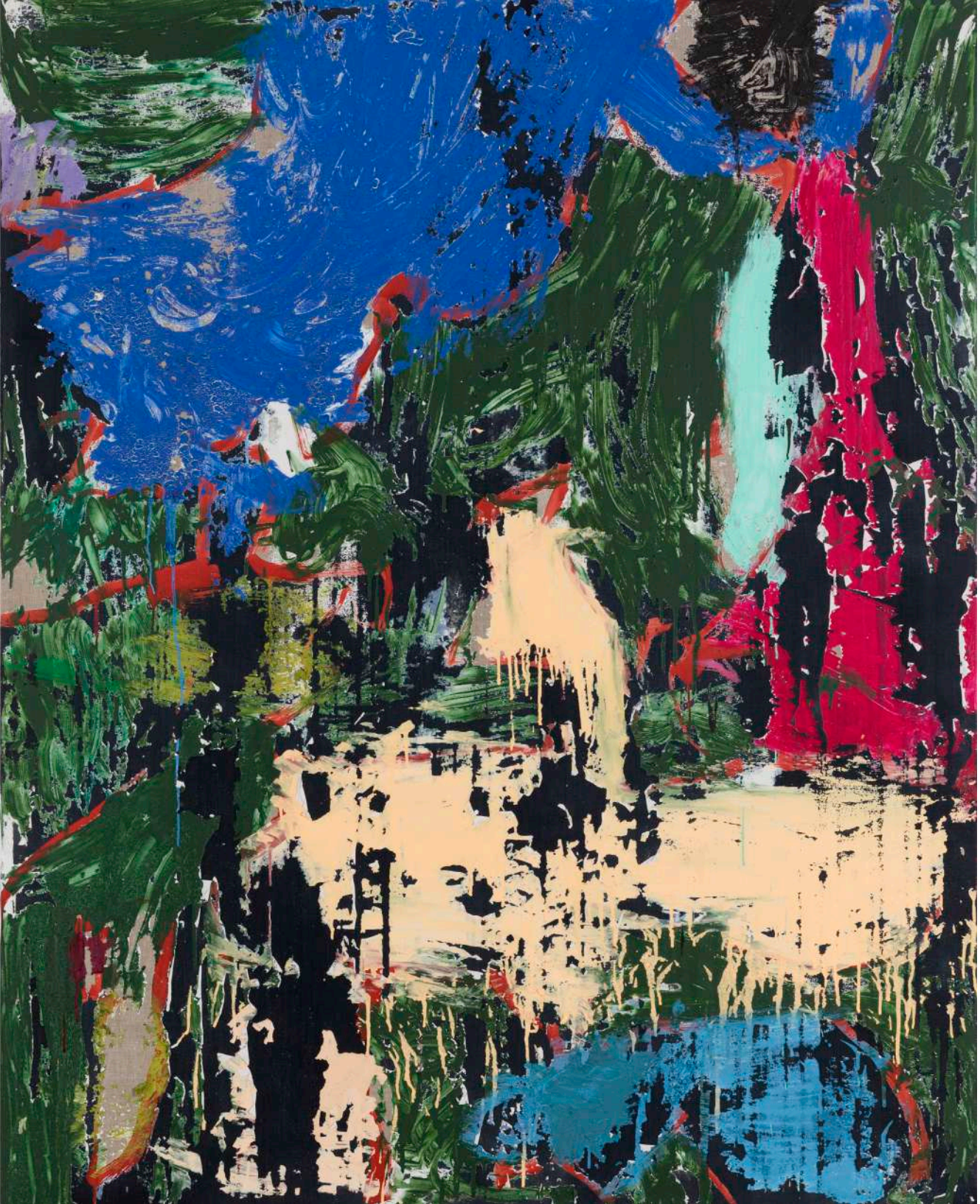


Untitled, 2023
Acrylic and dye on linen
70 7/8 x 57 1/8 in
180 x 145 cm
(SHE23.004)



Untitled, 2023
Acrylic and dye on linen
70 7/8 x 57 1/8 in
180 x 145 cm
(SHE23.010)





Untitled, 2023
Acrylic and dye on linen
70 7/8 x 57 1/8 in
180 x 145 cm
(SHE23.005)



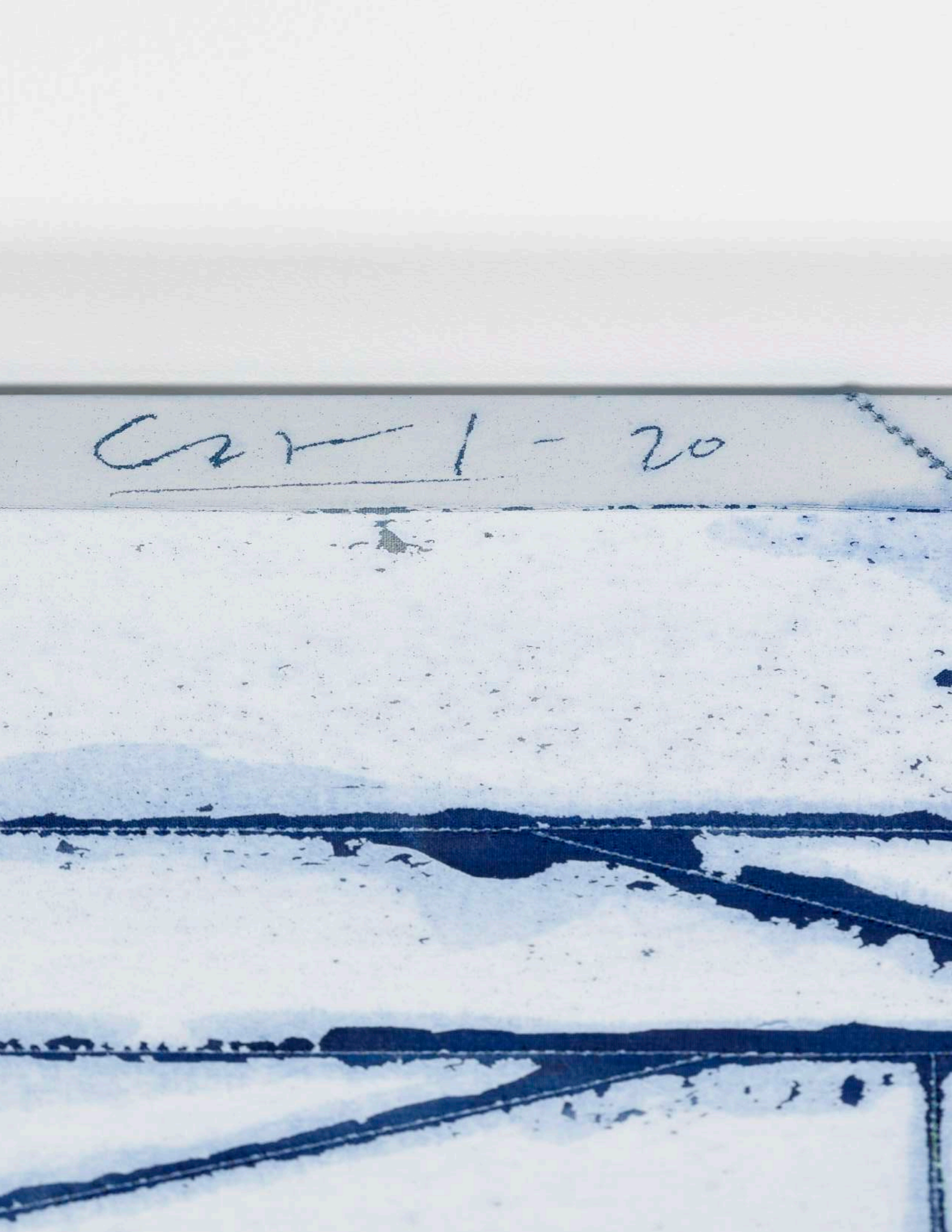
Untitled, 2023
Acrylic on linen
45 5/8 x 78 3/8 x 1 5/8 in
116 x 199 x 4 cm
(SHE23.002)



Untitled, 2021-2022
Acrylic on linen
78 3/4 x 84 5/8 in
200 x 215 cm
(SHE22.001)

Untitled, 2020
Dye on stitched linen
62 1/4 x 68 7/8 x 1 5/8 in
158 x 175 x 4 cm
(SHE23.001)




CZT 1 - 20



Untitled, 2023
Dye on stitched linen
61 x 74 3/4 in
155 x 190 cm
(SHE24.001)

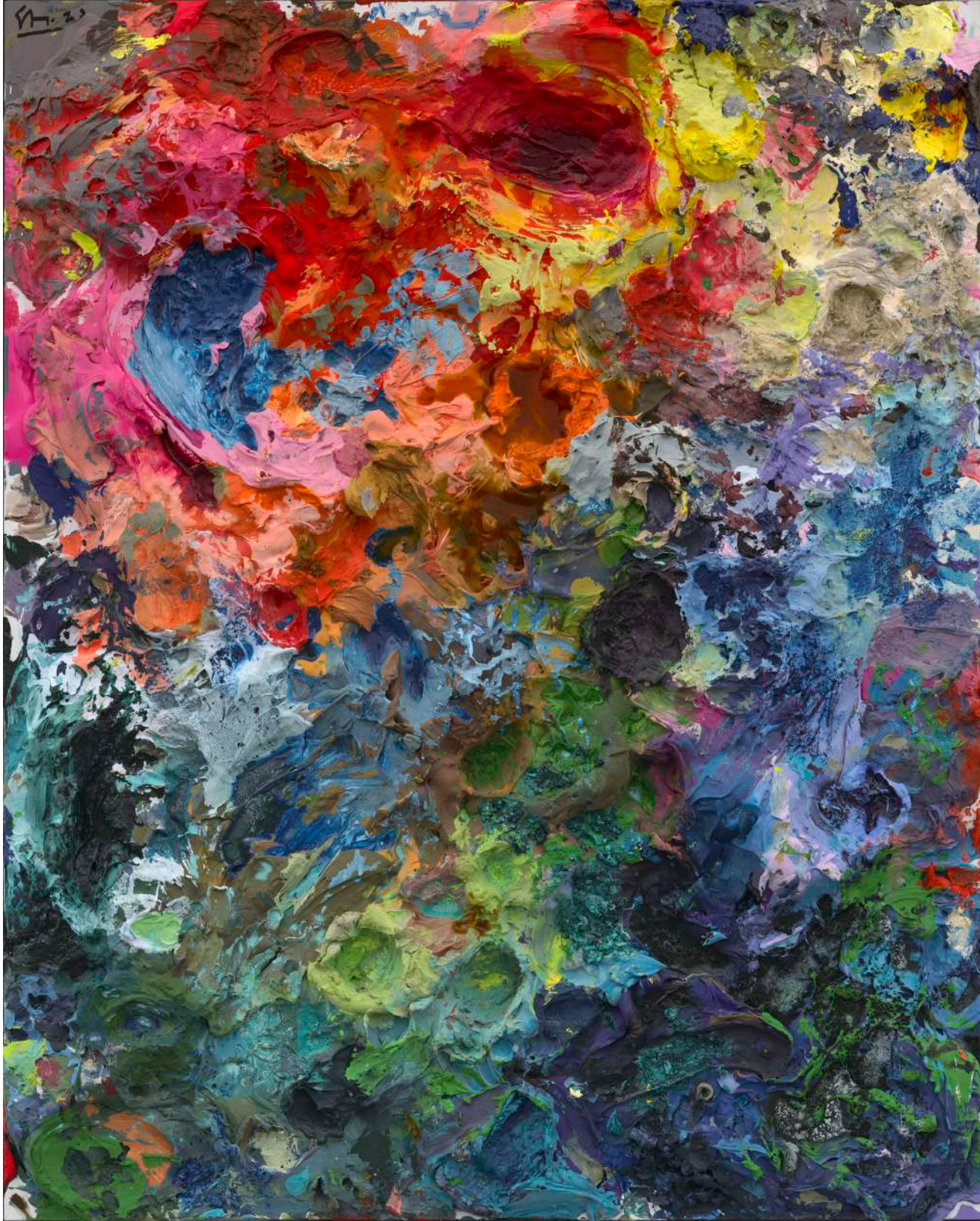


Untitled, 2023
Acrylic and dye on stitched linen
63 x 128 in
160 x 325 cm
(SHE23.015)





Untitled, 2023
Acrylic and dye on stitched linen
63 x 128 in
160 x 325 cm
(SHE23.012)



Untitled, 2023
Acrylic, alkyd and oil on linen
59 1/2 x 47 5/8 x 4 3/4 in
151 x 121 x 12 cm
(SHE23.003)





SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

ENTEROS
2025
GALERIE BÄRBEL GRÄSSLIN
FRANKFURT, DE

SECUNDINO HERNÁNDEZ
2026
NINO MIER GALLERY
LOS ANGELES, CA, US

time TIME
2022
VICTORIA MIRO GALLERY
LONDON, UK

GRAPADO A LA PIEL
2019
VICTORIA MIRO GALLERY
VENICE, IT

TODO ES MUCHO
2018
CAC MÁLAGA
MÁLAGA, ES



ENTEROS

2025
GALERIE BÄRBEL GRÄSSLIN
FRANKFURT, DE

An all black, imposing canvas almost inevitably opens up a whole can of associations. Black holes, existentialists, death and the devil, probably punk or metal, subcultures either way, the prefix »anti-« before nouns, grief or joy depending on cultural background and of course art history: centuries full of darkness before modernity emerged, bringing forth not only electric light but also the white canvas. After that and in between: Ad Reinhardt, Goya, Malevich's Black Square. Or even Mick Jagger, responding to the desire to paint the entire world black with a dark, world-weary hymn on May 6, 1966: »I see a red door / And I want to paint it black / No colors anymore / I want them to turn black // Black as night / Black as coal / I wanna see the sun / Blotted out from the sky / I wanna see it painted, painted, painted / Painted black, yeah.« Where there is black no other color were to thrive and where there was color everything is to become black.

And, surely, it pulls us into the abyss, the black that is, as the antagonist of light and supposedly of color as well. This in mind, Secundino Hernández' new paintings might, at first glance, seem to be a pretty existentialist affair. The title the artist has given to his series appears to confirm this assumption: Enteros, vigorous, an entity. A massive whole confronts us, a wall of black, the canvas sealed. But what kind of black, black, black? The varnish is wafer-thin. And the stitching that seems to hold the painting surface tightly sutured could, just as easily, tear the image open again in an instant.

From up close, the black canvases are not hermetic monoliths at all. In order to behold this, you have to stand in front of them, walk along them or, ideally, let them surround you. Juxtaposing the different formats and dimensions, it becomes apparent that black is not black. Gradually, color shimmers through the supposedly monochrome coating. Afterimages of

blue, green, a light red, dark yellow or mahogany – which, once seen, can hardly be unseen. In turn, the black can't be ignored: the artist has applied it to the point of no return – in such a manner that any brightness fades, never to be brought back. However, also no layer further.

As an artist, Secundino Hernández constantly works against the formation of a formula, well aware of the irony in such undertakings – a trait, at least in the logic of a text like this, which retrospectively becomes a label. Inasmuch, his own practice is a permanent match with and against his own means. This resulted in red series, canvases without right angles, canvases with thickly layered reliefs of paint and others upon which the artist erased the dried paint layers with a high-pressure cleaner, adding and taking away. Yet, at best, all of this is anecdotal. Hernández searches for something that goes beyond representation and storytelling. Painting transforms meaning into something else, unknown: »Perhaps nothing, perhaps something.« Something new, something different, something non-identical. Something multiple and manifold.

His images, monochromatic only at first glance, are the subsequent, possibly inevitable step on this path. They condense properties found throughout his whole œuvre: the ever-pressing question of a painting's capabilities. Right now, right here but free from any taste du jour. Certainly also free from what would the simplest solution. Painting against the cliché of painting, explicitly abstraction and the virtuosity resulting from decades in the studio. Secundino Hernández works in movement and counter-movement – every series creates the urgent need to restart completely differently. Questions about the state of the world that can only be translated into painting but never extracted as casually consumable answers, inform the painting process just as much. There are cross-references to previous and possibly future works: the afterglow of the paint, the canvas stitched together multiple times, with accurately hammered pierces modeled after drawn lines which, at the same time, stand forth from the image surface like a micro-relief.



nowing where the black comes from and which degrees of kinship exist between the series commonly impacts the images. As if to prove this, there are additional paintings from around the same time, hanging in the surrounding cabinets: smaller works in color – repetitive, rhythmically applied, the beige canvas clearly visible beneath. Essentially, says the artist, he always paints the same image, yet the challenge always is to never repeat himself.

Does finitude have a part in this kind of painting? Black can never shake off the existential urgency but even if the Enteros series flirted with the idea of final images, there is no rush to realize this idea anytime soon. »It's more about what you think than what it is« Hernández likes to suggest, when it comes to his own paintings and such he admires. Diego Velázquez' Las Meninas for instance: perhaps the very first example of meta-painting at a time when painting in Spain was considered more crafty than arty. Painting about painting. With protagonists whose gazes point into all directions, beyond themselves and out into the world.

The canvas being emptiness, nothingness, and therefore always a reflective surface. First and foremost for the artist, then for its audience. Painting it black leads to marvelous paradoxes. Once it absorbs all light, swallows any physical possibility to reflect, the power of free association becomes all the greater. By sealing the white surface a state of unimagined vastness opens up. It's not necessarily the second or third glance but a longer one.

In all this, the Enteros are radically »anti-Instagrammable.« Not just one's cell phone camera capitulates. At the very least, it needs a vis-à-vis to approximately calculate the color values, to compare them with the surroundings and assess them properly. More often than not, it makes do with a mere either / or. Simultaneity is difficult to depict, only to be comprehend through physical presence. Secundino Hernández' new works may be an involuntary – but what might involuntary mean within the painting process, which intuitively is attached to the world's goings-on – non-participation in the daily algorithm that favors bright and garish statement colors.

The in-between thus becomes the modus operandi of these images. The Enteros oscillate between lightness and heaviness, emptiness and fullness, black and non-black, meaning and absolute meaninglessness. No gestures or symbols to catch the eye, only the afterglow of individual hues upon the retina. In a present of maximum reflection, in which everyone and everything becomes the ultimate surface of projection for the extended self, only the seemingly black canvas appears to be the most radical thing the painter can offer today.

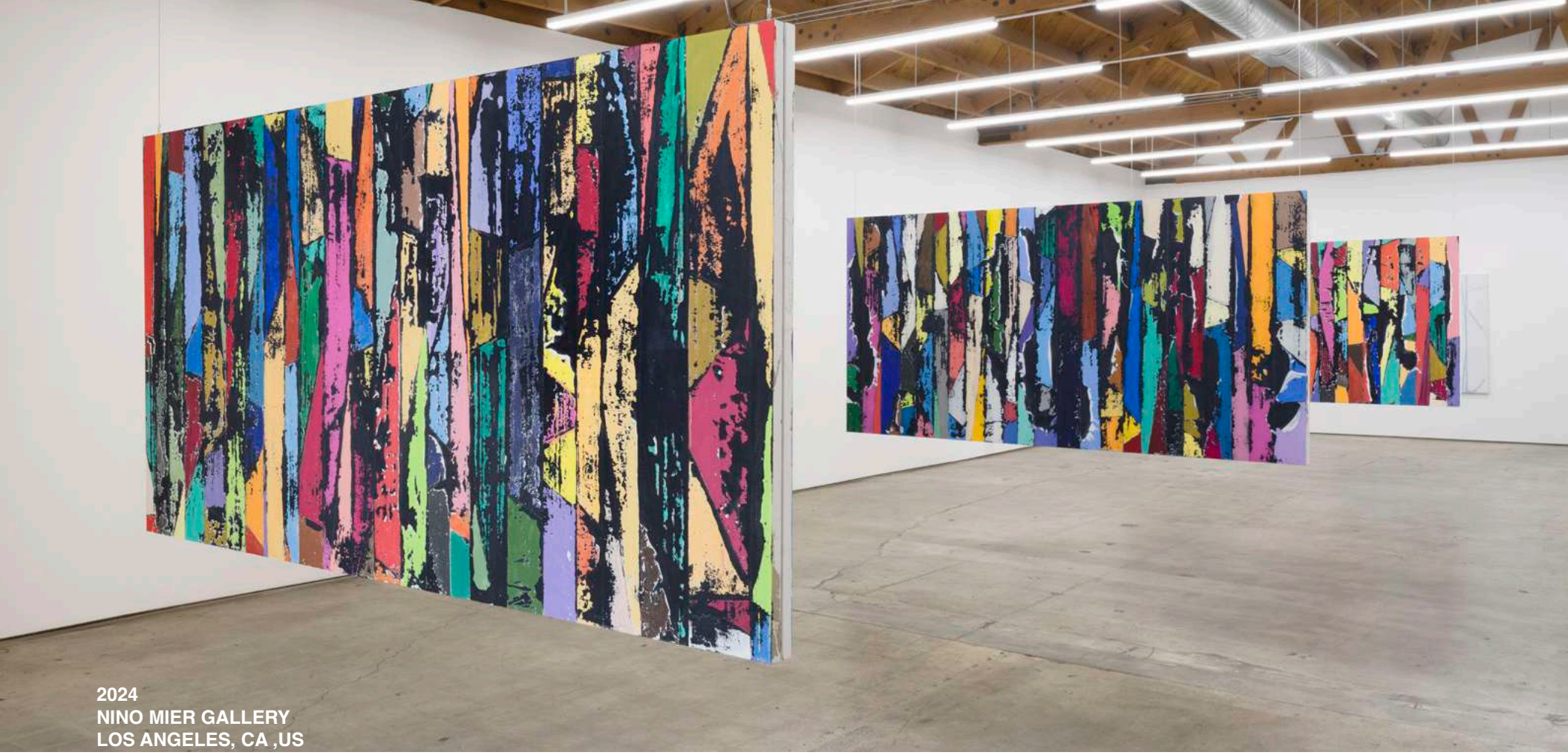
Long after these paintings were completed and shortly before this text was finished, Secundino Hernández emails a discovery. The google image search, never used before, spat out completely different variations of an iconic image: Malevich's Black Square is not one but many. Beneath the surface, the black shimmers blue or green, warm or cool.











2024
NINO MIER GALLERY
LOS ANGELES, CA ,US

Nino Mier Gallery is thrilled to present our first solo exhibition with Spanish artist Secundino Hernández. The exhibition features work from two series developed over the course of the past year, including horizontal format stitched canvases and vertical abstractions characterized by their atrophied islands of color. The artist's solo Los Angeles debut, the exhibition will be on view from February 27 – March 30, 2024.

A tension between spontaneity and rigor structures both Hernández's process and the viewer's experience of his work. Dominated by saturated, high contrast color schemes employing shades like black, magenta, cerulean and forest green, the compositions offer a challenging boldness that reflects the efforts of their making. Each canvas indexes his body at work, as their surfaces are filled with gestures both bold and fine, from combusting swaths of colorful paint to intricate stitching.

Likewise, the physicality of Hernández's work intrudes on the exhibition space. Foregoing a conventional wall hang, the artist has suspended a series of stitched paintings from the ceiling, radiating down the center of the gallery. The works are hung in groups of two, their backs aligned so viewers must snake through the installation to view each work. Although the paintings are static, experiencing them is a temporal endeavor, as one's perception of them changes significantly depending on the section of focus. Hernández likens this process to walking through a forest, an atmosphere that engulfs from all sides. Indeed, the vertical thrust of the canvases' brushstrokes and stitch patterns recall those of elegantly long birch trees that materialize in prismatic light against a dark night.

Each attempt to ground the installation or reduce it to metaphor – like the that of the aforementioned woods – becomes a bait-and-switch: viewing a Hernández painting is a continual process of location and unmooring. The immediately rhythmic, propulsive quality of his compositions belie his studied rigor, which becomes evident with sustained looking. Viewed up close, additional structures crystallize, like that of the zig-zagging lines superimposed upon patterns created by acrylic and dye on the fabric's surface. Before the painting process, Hernández stiches together discarded materials to form the canvas, a process that involves both conjoining and separating sections of fabric. Although the works in the exhibition are purely non-figural, abstracted traces of the body nevertheless appear throughout: If we liken the canvas to the skin of painting, the painted sutures are scars, uniting the new and the old in a single surface.

Hernández's desire to salvage neglected materials in his stitched works speaks to his overall attention to texture and material, especially those that might be judged as waste. In his vertical works, his surfaces have sustained all manner of attrition—scratches, scraping, peeling. Patches of vibrant color such as mustard yellow and deep red blossom within largely dark grounds. The artist has compared this process to a pendulum, where addition and subtraction work together to form compositions caught between agony and ecstasy. Within our forest of stitched canvas, these compositions resemble landforms viewed from above. It is Hernandez's provocative ability to formalize that which is informal – and then to return it once more to the informal – that makes his vision entirely his own.













Images courtesy of Victoria Miro Gallery



time TIME

2022
VICTORIA MIRO GALLERY
LONDON, UK

One of the most dynamic painters of his generation, Secundino Hernández is acclaimed for his spirited enquiry into the language, history and enduring potential of abstraction. New works continue his investigation into the vocabulary of painting (line, form, gesture and colour) and historical classifications of the medium (such as action and colourfield painting) to create images that, radiating a sense of urgency, explore not only their own unique process of creation but our responses to a painted surface.

For Hernández, painting is both a physical and cerebral activity, a conduit for intellectual and philosophical enquiry. Whether employing strong linear elements, by turns painterly or calligraphic, or rich bursts of colour, his work corrals diverse influences within a signature abstract language, often collapsing traditional distinctions and hierarchies, as well as a sense of time. In Hernández's hands, a monochrome might also be an action painting, while an action painting might, on closer inspection, reveal itself to be an almost archaeological excavation of the picture plane's sedimentary layers.

The exhibition is accompanied by a new publication featuring an essay by Wells Fray-Smith.









Images and text courtesy of Victoria Miro Gallery

GRAPADO A LA PIEL

2019
VICTORIA MIRO GALLERY
VENICE, IT

Speaking about the new studio space, Victoria Miro said: 'When I opened the gallery in Venice two years ago, I always had in mind the idea of setting up a studio and apartment, so artists could spend time here and create work. Venice is a place so beloved by artists and I hope this opportunity to both make and show works in the heart of the city will bring about something new and unexpected.'

Secundino Hernández is one of most dynamic painters of his generation, celebrated for his spirited enquiry into the language, history and enduring potential of his medium. For this body of work, created in Venice earlier this year, the artist focuses on the human form. The paintings – some no bigger than a hand's width – condense Hernández's signature approach to material and process, alighting on the classical subject of the female nude while introducing a host of additional referents. Among these is the city of Venice, which has been a context and a source of inspiration, its presence felt in the tones and surfaces of the works on view.

Hernández considers the classical tradition part of his creative DNA and has returned to subject of the figure at various points in his career. The artist has also often spoken about his work in visceral terms – its painterly surfaces and underlying linen support being akin to flesh and bone. Here, references to the body are manifest while Hernández's signature processes of making and unmaking, and their underlying psychological and philosophical implications, assume additional corporeal resonance beyond the work's material production, alluding to the ways in which identity is forged through time.

From sketches and preparatory works made before a model, Hernández has developed numerous approaches to his subject matter. Lines, rapidly or tenderly applied, sometimes delicate yet always incisive, propose the body as a site of analytical and metaphorical enquiry. In evidence are a number of processes developed by the artist, familiar in his large-scale abstract works. These include his 'wash' method, in which areas of pigment are erased with water to expose the canvas beneath. Almost archaeological in nature, this process openly displays the triumphs and struggles of the artist's practice. While the 'wash' paintings always have a dramatic, exploratory quality, here the results suggest cuts or abrasions to the skin. Stitching, a relatively new development in Hernández's practice, adds a further dimension to the linear and structural concerns that underpin his work and feeds into an ongoing dialogue around processes of construction, deconstruction and reconstruction. As in his large-scale abstract works, the unpainted areas in these intimate works acts as a structural element, providing a counterpoint to the volumes of the human form.

The influence of Venice on these works is one that seeped gradually into the artist's consciousness and took him by surprise. It can be seen in his use of colour, reminiscent of the flesh tones of Venice's architecture, as well as in the surfaces of its timeworn waterside buildings, which correspond with the textures of the bodies brought into being on canvas.



TODO ES MUCHO

2018
CENTRO DE ARTE CONTEMPORÁNEO, MÁLAGA
MÁLAGA, ES

“Large formats are more performative, they demand something different of you. I’m interested in the interplay of line and plane,” Secundino Hernández says of his work. “My goal is not to make pictures, but to experiment and evolve through my painting.”
According to Fernando Francés, director of the CAC Málaga, “Hernández creates analytical works that try to reduce the concept of painting to little more than an outline: the bare minimum, the essence and the idea of what it is. He is drawn to painters who leave loose ends and are deeply involved in the history of painting itself; he likes works where there is something more, something not apparent at first glance. Although the moral is fundamental in his oeuvre, so is the search for oneself or the answers to questions posed by painting. There must be an interaction between the ambivalent premises of experienced and painted painting. Secundino therefore paints what he has witnessed as a spectator and situates it in relation to what he has experienced as a person, and vice versa.”

The oeuvre of Secundino Hernández (b. Madrid, 1975), pertaining to an analytical tradition of artistic practice, is principally pictorial, though he also produces drawings and reliefs in different materials. The artist’s work has evolved according to what he feels is necessary at any given time, and he therefore sustains that it defies generic classification. From early on, Hernández’s painting has been marked by a spirit of exploration and a restless curiosity about the essential aspects of pictorial fabrication and construction.

Since he began exhibiting his work in 2002, he has become one of the most international artists of his generation. Thanks to a profound knowledge of art history, his diverse influences range from the old masters of Spanish painting (El Greco, Goya and Velázquez) to avant-garde legends (Miró, Picabia, Giacometti) and heterodox American artists like Guston, as well as schools such as Action painting, minimalism, conceptual art and other disciplines, including comics and pop music in all its myriad forms.

Most of the works featured in All Is Too Much at the CAC Málaga were made between 2013 and 2016, although there are a few earlier pieces, including one from 2004 (the oldest) and another from 2009. The selection also includes three works painted specifically for this show, which will be unveiled for the first time at the CAC Málaga. Displayed in Space 2 and the Project Space at the centre, the exhibited works can be divided into several categories: “washed paintings”, with floating elements, “palettes” and charcoal drawings on paper.

He makes these works using tools that he invents with his father—sharp metal tips fitted on paint tubes, pliers for removing paint and even a hydro-cleaner—and fashions his own canvas stretchers.



Images: Installation view, Secundino Hernández, Todo es Mucho, CAC Málaga, 2018. Photograph: © CAC Málaga













SELECTED PRESS

SELECTED PRESS

WHITEWALL
OCTOBER 2022
BY WHITEWALL EDITORIAL

ARTDAILY
NOVEMBER 2020
BY ARTDAILY EDITORIAL

LUX MAGAZINE
AUGUST 2019
BY MARAYAM EISLER

TIMEOUT
APRIL 2017
BY EDDY FRANKEL

STUDIO INTERNATIONAL
APRIL 2017
BY ANGERIA RIGAMONTI DI CUTÒ

ELEPHANT
MARCH 2017
BY CHARLOTTE JANSEN

FORBES
OCTOBER 2015
BY VALERIE DENNY

ARTSY
JUNE 2014
BY MOLLY GOTTSCHALK

whitewaller

OCTOBER 2022

Secundino Hernández: time TIME

Secundino Hernández's exhibition "time TIME" continues his exploration of a painting vocabulary focused on line, form, color, and gesture.

By Whitewall Editorial



Courtesy of the artist and Victoria Miro

Secundino Hernández's creative practice treats painting as a physical and cerebral act, employing its movements as an opportunity to dive into the never-ending possibilities of abstraction. In his show "time TIME" at in London, the artist's newest works continue Hernandez's exploration of a painting vocabulary focused on line, form, color, and gesture, responding to a question that might never be definitively answered—what is painting? Open at the gallery from October 11—November 12, visitors will find the exhibition encompassing the works like artist's "palette" paintings, a selection of "stuff" paintings, and the "wash" paintings, which are made through a process of partially removing layers of paint.

artdaily

NOVEMBER 2020

Meadows Museum acquires two paintings by Secundino Hernández

By Artdaily Editorial



Secundino Hernández (Spanish, b. 1975), *Untitled*, 2019. RB glue, chalk, calcium carbonate, titanium white pigment and dye on linen, 112 5/8 x 157 1/2 in. (286 x 400 cm). Photo by Kevin Todora.

DALLAS, TX.- The Meadows Museum, SMU, announced today that it has acquired two recent paintings by the contemporary Spanish artist Secundino Hernández (b. 1975). The Madrid-based artist's connection with the Meadows began in February 2018, when museum leadership and patrons visited the artist's studio while on a trip to the ARCOmadrid Fair. It was on this trip that the Meadows began discussions about bringing both Hernández and his painting *Untitled* (2019) to visit the museum. The painting has been on view in the Virginia Meadows Galleries for over a year and the artist himself visited Dallas in March of 2020. In tandem with the museum's purchase of *Untitled* (2019), Hernández has announced that he will donate another work, *Orígenes Secretos (Secret Origins)* (2020), to the museum.

Untitled (2019) is a monumental painting measuring just over 13 by 9 feet, and is part of Hernández's "monochrome series," while *Orígenes Secretos* (2020) belongs to a genre he describes as "palette painting." Both works reflect different processes of abstract, free-form gesture, which produces a strong sense of movement and depth across each surface plane. Hernández made *Untitled* (2019) out of pieces of canvas—often discarded scraps from other works—that are stitched together and then washed and dyed repeatedly, creating a mix of hard-edged lines with vibrant washes of color. *Orígenes Secretos* (2020) is a much smaller painting that began life in service as a palette, the surface on which artists typically mix paint colors before applying them to a painting. Essentially using leftover paint from multiple paintings to create other works, Hernández mixes, layers,

and sculpts the thick impasto into something completely original. Hernández describes his palette paintings, like *Orígenes Secretos* (2020), as a kind of antithesis to his "monochrome" works, such as *Untitled* (2019), using the corporeal metaphor: the former is flesh, the latter bone.

"*Untitled* (2019) felt at home in the Meadows from the moment we hung it in the museum," said Mark A. Roglán, the Linda P. and William A. Custard Director of the Meadows Museum. "The dialogue it creates with other works in our collection and the enthusiasm it inspires among our visitors encouraged its purchase as we expand our commitment to collecting contemporary Spanish art. Hernández has a unique place in the Meadows Museum's history, as our work with him kicked off our new partnership with Fundación ARCO. We're thrilled that Hernández chose to celebrate our relationship with a gift alongside our purchase."

As part of the Meadows' mission to expand its focus on contemporary Spanish art, the museum last year announced a six-year partnership with Fundación ARCO, the guiding organization behind Spain's premier contemporary art fair, ARCOmadrid. Through the collaboration, titled MAS: Meadows/ARCO Artist Spotlight, the Meadows will, on a biennial basis, select one Spanish artist with limited recognition in the U.S. to present their work at the Meadows Museum for approximately four months. As part of the series, each selected artist will also travel to Dallas to participate in academic and public programming designed to further engage audiences with the artist's practice. While Hernández was not officially part of this partnership, it was the Meadows' collaboration with the artist that inaugurated the initiative. Hernández traveled to Dallas in early 2020 to participate in educational programs with SMU students and museum patrons. The first MAS artist will be announced in spring 2021, anticipating the next planned ARCOmadrid Fair.

"During my trip to Dallas earlier this year, I was struck not only by the hospitality of the Meadows community, but also the genuine passion and dedication to Spanish art among museum patrons and SMU students," said Hernández. "I wanted my work to be permanently surrounded by this kind of enthusiasm and energy, and so decided to donate *Orígenes Secretos* (2020) to the Meadows. It is an honor for my work to be housed alongside the Spanish masterpieces held by the museum."

Hernández was born in 1975 in Madrid, where he currently lives and works. Solo exhibitions of his work have been presented at international venues including CAC Málaga, Spain (2018); Taidehalli Helsinki, Finland (2018); Yuz Museum, Shanghai (2015); and Maison Louis Carré, Bazoches-sur-Guyonne, France (2014). The artist has also participated in group shows including Summer Exhibition, Royal Academy, London (2017); Abstract Painting Now, Kunsthalle Krems, Austria (2017); Das Allerletzte Prof. Winkler Stipendium at Kunstverein Weiden, Austria (2013); Alone Together at the Rubell Family Collection/Contemporary Arts Foundation, Miami, U.S. (2013); Diálogos Colección DKV—Colección Arte Cotemporáneo en el Museo Patio Herreriano at Museo de Arte Contemporáneo Español, Valladolid, Spain (2013); Berlin Status 1 at Künstlerhaus Bethanien, Berlin, Germany (2012); and Berlin Klondyke 2011 at Art Center Los Angeles, U.S. (2011). His work is in numerous institutional and private collections, including National Museum of Wales, Cardiff, U.K.; Auckland Art Gallery, New Zealand; Museo Patio Herreriano, Valladolid, Spain; Fundación Helga de Alvear, Cáceres, Spain; The Rubell Family Collection, Miami, U.S.; Kunstdepot Göschenen, Switzerland; and the Art Gallery of Ontario, Canada.

LUX

AUGUST 2019

Spanish artist Secundino Hernández on flesh & creative chaos

By Marayam Eisler



The artist Secundino Hernández in Venice, holding one of his preparatory studies for a larger palette painting

Maryam Eisler: It is intriguing to hear about your visceral/carnal take on Venice; its tones and its 'fleshiness', as you call it.
Secundino Hernández: It was a coincidence. I only noticed it when I came here. I never had these memories about Venice before; I never thought about the colour of the buildings looking like flesh. It suddenly became evident as I looked out the window of my studio. I walk the city streets inspired, and I now combine the flesh tones by mixing them in the studio.

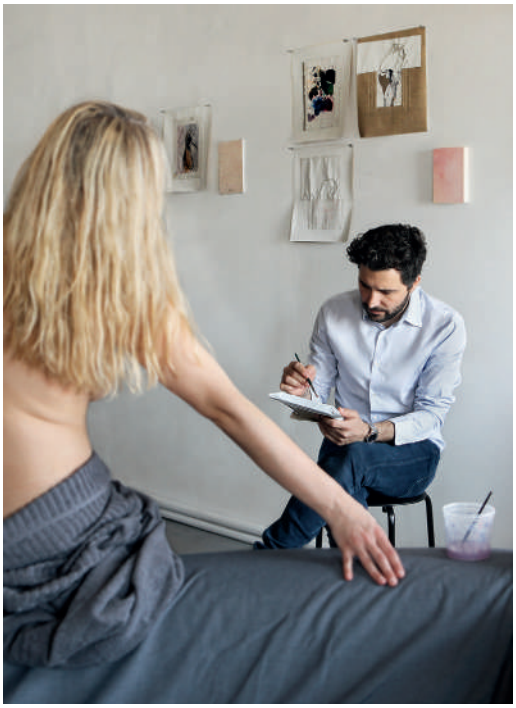
Maryam Eisler: What about the parallels with the work of L.S. Lowry?
Secundino Hernández: Yes, the palette! It's amazing how Lowry developed his whole career with only five colours! The challenge is not to imitate, but to be inspired by his process. I have done this before with watercolours, based on Cezanne's 14 colours.

Maryam Eisler: It's interesting that you're taking a figurative approach to painting in Venice. It seems to me that you are very much about this yin and yang, constantly meandering between lightness and heaviness; between monochromes and colour, the abstract and the figurative.
Secundino Hernández: Yeah. Someone asked me once, after I was done with these black and white works: "What is next?" and I said, "Back to the body." It was shocking but it was true. After the freedom of the abstract paintings, I needed to go back to the exercise of representation. The mentality changes with the technique. It's a new, open field for me. This is the most exciting part of painting. It's not that I feel obliged to do this or that, but I push myself to try something new all the time. That's what makes it rewarding.

Maryam Eisler: You have taken an almost academic and art-historical approach to figuration; you even use a human model, although your figurative work is quite abstract.
Secundino Hernández: I want to explore how to paint figuration, after painting abstraction for a long time. It's what I feel comfortable with. That's why I paint with a model present and be academic in that way, but I always try to go a step further.

Maryam Eisler: So, you layer your work? You take all your past experiences, including the abstract, and layer it with the figurative. And then there's magic…
Secundino Hernández: Yeah. I don't move to figuration just for the sake of it. It's about this inner exercise in order to see where the abstract works lead to. It's like a mirror game. I want to test my abstraction, and for that, I need to have a reference, and that reference at this moment is the figure. This is the starting point for something new. The main thing is to open possibilities and new potential. I always thought it was easier to explain figurative work more than abstraction because abstraction is based on concepts, but I am realising that figures and bodies can also be very conceptual. We have seen the figure represented in paintings for centuries, so how do I paint a figure as if it's being painted for the first time?

Maryam Eisler: Going back to the language of the figurative and carnal, you often talk about 'skin' and 'bones', even with your abstract paintings. You scratch the surface of the painting like the surface of the skin and you dig deep into its bones.
Secundino Hernández: The pure linen is the bone because everything starts from this structure. I also like the idea of going backwards. It's more like a sculpture, where you are sculpting and taking away from the form. Normally with a painting, you add to it. I like the idea of working with almost no paint at all, or even just with the primer.



Hernández works with a live model to inform his figurative yet abstract works

Maryam Eisler: You talk about 'scars' and you're interested in dereliction. I see it so evidently as we walk through Venice. Anything that peels, anything that's scratched, anything that has weathered texture to its surface. Is there an element of temporality and or timelessness in your work?
Secundino Hernández: Yes, that is very much present at the beginning of the palette works. They are nice to admire, but for me, they're about the memory of what happens in the studio – every day, the process, the passage of time. I used a clean brush and I started to mix colours and they started to grow and grow and grow. I like this idea of growth and subtraction because the works are like pendulums. Some are about adding, and others are about taking away. Everything happens in between and in the physicality of the paintings.

Maryam Eisler: Speaking of physicality, your act of painting is very physical, almost performative. You also ripple between large and small-scale works…
Secundino Hernández: It's demanding. I like it now, but maybe in ten years' time I will not have this energy level. It's about not repeating the same process, the same scale. So, going back to the body, I thought it was nicer to paint on a small scale because it is more practical and, in a way, easier to develop the idea faster.

Maryam Eisler: In both your abstract and figurative work, in the way that you use the power-jet, the steamer, in the way that you peel and scratch the surface of the canvas, it seems to me that there is an element of chance and creative fate.
Secundino Hernández: It's all about fate, you know. I believe that it's got to be that way, otherwise I would never do any of it.

Maryam Eisler: Does the sublime play a role in your practice? Spirituality, or just trust in the universal powers of being?
Secundino Hernández: It's about reflection. When you work every day as I have for so many years, there needs to be something meditative and spiritual in the process.

Maryam Eisler: Primal?
Secundino Hernández: Yes. I'm a very primal person [laughs].

Maryam Eisler: You also go from monochrome palettes to a plethora of colours. Is there something emotive going on when you do this ?
Secundino Hernández: Actually, it's about practicality. When I go to the studio, I start mixing colours and I work on these palette works which have no limits. If I get a bit overwhelmed or stuck, I go back to the palettes. The palette works are always there because their physicality enables the creation of other paintings. Without them, the others don't exist.

Maryam Eisler: Coexistence and codependence? From peace to chaos?
Secundino Hernández: Yes, but it's organised chaos. I'm not that chaotic, as you see in this studio. I'm very tidy. The surface of the canvas, on the other hand, looks chaotic because I tried this and I continued with that; everything is very well planned, most of the time. I even do small sketches to plan it all out in advance. Especially for the large canvases – because if you start painting a 5-metre canvas like a crazy monkey, it's going to be a crap painting.

Maryam Eisler: You're often compared to American Expressionists, such as Pollock.
Secundino Hernández: I think it's fine, but I feel more comfortable with 'slow motion' Expressionism.

Maryam Eisler: Let's talk about your studio and the lonely business of being an artist.
Secundino Hernández: It's always a lonely business. Because right or wrong, you are the one and only final judge. And you have to trust yourself.

Maryam Eisler: How much work do you destroy?
Secundino Hernández: I try to be successful with everything. But if I do destroy work, I don't think about it anymore. I learn from the failure and move on. Now, with age, something strange is happening. I sometimes struggle with my paintings and what I can't control is the frustration. With age, your passion is meant to lessen. It's not the case with me… it's getting stronger every day, and I judge myself all the time. I always said there are no mistakes in painting. But how do you know when something is good or bad, right or wrong? It's difficult. It's about the relationship between your actions and what you present to the world. I guess I'm only human!

Maryam Eisler: Would it be fair to say that painting is about reality – your reality.
Secundino Hernández: Yeah. That's the miracle of painting. With some dust and a little bit of egg, you paint something that never existed before. It's amazing. This is the miracle of painting I think. Also, painting for me is a way of naively understanding the world. Here, with the act of painting, I see Venice with different eyes. I see its surface, its different skin colours and its many people.

Maryam Eisler: What does it mean to be a painter in the 21st century?
Secundino Hernández: I don't really know what it means. But I want my paintings to age in a timeless way. I want them to still feel fresh and talk to you in 40 years. This is the whole point. I may be asking for too much. But that's what I am trying now and always will. Now, more than ever, I'm getting very ambitious. This morning, I was

reading an article about Rembrandt and it said that the difference between Rembrandt and his contemporaries was that he not only was a great painter, technically speaking, but that he provided the figure with a certain life and soul. And that's why his paintings look alive, even today. This is the point. And I was wondering if Rembrandt was even conscious of this. Maybe he was simply enjoying painting or maybe he was suffering and struggling as well, but it's nice that at least someone writes in this way about your work, 300 or so years later.

Maryam Eisler: And the role of social media in the life of a 21st-century artist? Unlike most artists, you're not present on social platforms?
Secundino Hernández: I'm not on Facebook and I'm not on Instagram. I have no time for that. Once I went on Instagram and I saw that there were 2,000 posts with my name, then I calculated, if you spend one minute per post, that's 2,000 minutes of my time, which means two days of my life nonstop doing this sh*t. I just couldn't do it. I prefer to sit and do nothing.

Maryam Eisler: Is it actually important for people, especially artists, to do nothing?
Secundino Hernández: It's very important for everyone to be bored. I'm even making big efforts to check my mobile messages once or twice a day only. It's difficult. It's like cocaine. I feel like my brain needs it.



'*Untitled*' (2018), by Secundino Hernández, acrylic, alkyd and oil on linen, 261 x 196 cm

Time Out

APRIL 2017

Secundino Hernández: Paso

By Eddy Frankel

Build and destroy, that's what Spanish painter Secundino Hernández does. He builds layers of paint on big canvases, then strips them away, constructs visual compositions and tears them down. That's the 'step' of the title, 'Paso': steps of painting, meaning and process. Sounds bloody exhausting.

The opening room here is full of colour. Canvases with thick, bulging, 3D blobs of paint sat on flat planes. Black swoops, big globby mountains, expanses of orange and green, all split up, minimal, distanced.

Upstairs, the colour disappears. Plain black and white canvases, painted then erased with a pressure washer. They're like Lucio Fontana paintings left in the sun, or peeling public billboards.

In amongst all this is a giant palette-esque painting of clashing colour, heaving mounds of thick goo, every hue imaginable, splurged together. It makes you feel lost, dwarfed by pure pigment, adrift in an ocean of reds and purples and yellows. Suffocating, but…in a good way.

Is Hernández great? Is he offering anything particularly different to any other abstract artist of the past 100 years or so? I'm not convinced. But he does have a good compositional eye, and there's something about abstract painting on this scale that makes your mind sprint. The works become spaces for projection, the total lack of signs make you create your own. Do you see alien moonscapes? Crashing waves? Spring gardens? Dancing lovers? Do you see a simple interplay of shapes? Or do you see something grander, do you interpret the movements on the canvas as an expression of the artist's emotions? Really, Hernández's work is all of these things and none of them. It's just blank aesthetics for you to get lost in – you just have to take that step.

studio

APRIL 2017

Secundino Hernández: 'As a painter you have to have the courage to not be afraid of change'

Secundino Hernández talks about his academic origins, the delicate equilibrium he seeks between accident and control, the quintessentially Spanish spirit of his painting, and his current exhibition, Paso, at Victoria Miro, London

By Angeria Rigamonti de Cutò



In his second solo exhibition at Victoria Miro, Secundino Hernández (b1975, Madrid) exploits two distinct gallery spaces to present continuities and novelties in his investigation of the possibilities of painting. The kinetic thrust of the exhibition's title, *Paso* (step), suggests Hernández's movement between abstraction and figuration, testing and perhaps refuting them as distinct categories. His exploration of that distinction, assuming that it even exists, emerges with particular allure in his quasi-portraits, intimations of faces fashioned in some cases with a bare minimum of paint. Not easily discernible in reproduction is Hernández's adroit exploitation of the canvas itself, a compositional element he puts to work as much as his expansive colour and graphic verve. The prominent presence of the canvas emerges not only in his imaginary, fresco-like portraits, but also in the restrained, monochromatic studies displayed at the Wharf Road gallery in north London. In potent contrast with these spare, black-and-white works, looms his most monumental, assertively carnal palette work yet.

Angeria Rigamonti di Cutò: "Academic" now seems like an antiquated concept in reference to art yet you had an academic training: how much of an effect did that have on your later development as a painter? There is a strong component of controlled, even virtuosic, draughtsmanship in your work.

Secundino Hernández: When I was studying, we did exams based on making charcoal drawings of classical works, which should give an idea of how academic the approach was at the Fine Arts Academy. That was at a time when people were starting to work in video, performance art, at least in other parts of Spain, but not in Madrid. At the time, we always felt we wanted to be somewhere else, somewhere more modern, more in touch with technology. But in time I realised I was lucky to have gained that knowledge, of drawing in particular, which is the basis of everything.

In art, it's important to have ideas but also important to know how to execute them. As part of our training, we would sometimes visit neighbourhoods after class to draw, learning about proportion and scale. It was still an analogue world, the end of an era in every sense – we didn't even have computers, we did everything by hand.

ARC: Your work has often been compared with abstract expressionism, both in formal terms, as well as in the "action", performative aspect of your process. Were you consciously interested in American postwar abstraction in your formative years?

SH: At the beginning I was very interested in it, but after 2005 I moved to Rome and ended up in another academy, the Spanish Academy, where my room was above a library largely dedicated to Spanish art. I went there every day and realised how important those roots and references were, and how much they affect your work and so how important it is to understand them, even to understand other types of art in the context of a global world. So the language I use has something of American abstraction but the spirit is very Spanish.

ARC: To me, that Spanish spirit emerged most fully in your series The Earth is Round that has a comic, absurdist exuberance. Were those self-portraits, something to do with the condition of being an artist?

SH: Yes, something like that; the idea was to represent fears. They were also based on Francis Picabia's beautiful painting Villejuif where you can't see what that figure is doing with its hands. I was quite naughty in that series and actually wondered who would buy the works. That was around the time I moved to Berlin and started drawing a lot, thinking about line and wanting a certain alla prima element in the work, a spontaneity. I was also thinking of specific Spanish references such as Goya.

I'm not so interested in those actual paintings any more but more in what I was developing around them, a certain abstraction, the beginning of what I'm doing now.

When people said at the time that they were examples of expressionist art, I always said: No, if it is expressionist, it's very slow-motion expressionism because I planned everything very much in advance. I did lots of sketches and always tried to keep a balance between painting, drawing, line and colour.

ARC: There's also something of an element of calligraphy in some of your work, a kind of unrestricted calligraphy, as if you're thinking of that join being line, writing and painting.

SH: Yes, but, of course, that changes when you're in front of a three or four metre-high canvas, because while you can plan everything on a piece of paper, the painting becomes much more performative. Technically, it was a goal of mine to be able to transfer that rhythm, lightness and control of a drawing on to a large-scale work. So I see those early works as referring to a means of transferring line on to a large canvas with a tube of paint – something I still do.

ARC: It's interesting that you talk about the need to plan, because at the same time a particular characteristic of your method is your use of a heavy-duty pressure washer that erodes the pigment through to the canvas. I imagine it's much harder to control with precision, and introduces an element of chance to an otherwise premeditated design?

SH: This is quite a recent development. I suddenly thought it was time to try something else. When I sketched the works in the planning stage, I felt free and unself-conscious but that feeling never translated to the canvas. I never painted directly, in a natural way, and wanted a way of changing that process and introducing accident, which is something you have to be mentally prepared for. I ended up with this method because one day I

wanted to destroy a couple of works and recycle the canvas so I needed to find a way of peeling off the surface. I saw that this process gave such a nice, unexpected depth to the paint.

ARC: In your current show there are some new directions. At the Wharf Road gallery you have these stark, monochrome pieces, in comparison with earlier work. Why did you feel the need to turn to these very restricted elements of canvas, primer and black, using them as your sole compositional elements?

SH: I started to make these black and white works in Vienna, not knowing what I was looking for, just taking black tape and playing on the surface. Then I realised I was learning how to compose, breaking the surface, like when you peel tape off paper or another material. I realised I had the perfect chance to continue developing those earlier experiments, looking at how the paint masked the primer. People think they're new, but they are the result of something I've been investigating for over a decade now. The idea is to dig into the surface, reaching the pure canvas. It's a sculptural process, the opposite of what normally happens in the painting process where you're always adding, like in the palette works where you're also modelling the paint, and that's also a sculptural process.

ARC: Certainly both have a sculptural element, for all their differences. In one case you're digging in, piercing layers, while in the palette works, the paint is so intensely en relief as to become entirely three-dimensional. You've done palette works before, but never on such a monumental scale.

SH: In part it was a challenge to see if I could work on such a monumental scale but, in general, the idea behind these palette paintings was to keep the work open and generous in the studio, to share their physicality; they're like generators. They are very important but no more important than the other works. With the large palette painting, it was almost a feat of engineering; I had to build a bridge with wheels to work in the middle. And I never thought I'd have a crane in the studio to lift it up. But these works are also like a diary, a memory of the process in the studio because they develop spontaneously.

ARC: We associate the palette with what happens before the real work is made – think of all the self-portraits of artists holding a palette, as if in the process of blending their colours. In your case, it's as if you make that preparation of colour and texture become the work itself.

SH: I'm not that worried about what they look like, especially at the beginning, since I know they'll change in time. With other works you have to be more careful – when you're wrong, you're wrong. I like to start and end the day mixing colours, it's such a free feeling and you're not afraid to be wrong, it's just an accumulation of material.

ARC: Since these works have such a markedly sculptural impetus, have you thought about taking up fully fledged sculpture?

SH: I have thought about it more and more, but I think it's good to be patient, to have the right ideas to change your medium from known territory. Even when a painter works on paper, with a change of medium you have to change everything. But I am thinking of doing some experiments with sculpture.

ARC: In the Mayfair gallery, you're also showing a series of figurative works, apparently portraits, largely based around a particular colour. Are these in fact portraits, or are they a pretext to move into representation, perhaps an extension of your abstract work?

SH: I think they are an extension of my abstract work: it's good that you say that. When I decided to go back to the figurative, I wanted to test what would happen after almost 10 years of abstraction. They are still quite abstract – I didn't want them to be too narrative.

ARC: It's remarkable how little paint some of they have and yet how much of an illusion of figuration you manage to conjure up with a bare minimum of material.

SH: They are very reduced and it is a challenge to reduce each element as much as possible. The washes I use here mirror the way that, in nature, water dilutes everything but the strongest lines. In painting, too, only the strongest lines remain, so it's a natural process.

I don't usually like to go back to a painting but with these works I had the chance to begin painting, then leave

is Entrance. Why did you choose to give that particular work a title?

SH: When I'm sketching and planning work, I sometimes give a title but in this case I thought these figures were unknown people but now they are real, they don't need a title. I didn't want to be too narrative and say this is of a particular person. I don't know why I called this one Entrance. Iit could be the title of a song; sometimes I use a name connected with a place I'm visiting. But I usually like to leave the meaning open by not giving a title.

ARC: Do you see your studio as a self-contained universe, where you think, test, produce, restart, erase and so on. In other words, is it a place that you experience as separate from the real world?

SH: I have a very different experience of my studios in Berlin and Madrid. The one in Berlin is based on my inner world, it's in an apartment next to my apartment so I can just go in my pyjamas with my coffee, or work until very late. My studio in Berlin is my interior life, a space in which to be quiet, rest and think about projects, develop ideas. It's a private place and even when people want to visit me it feels like an invasion. If Berlin is about working with ideas, in Madrid the studio is completely different and about the work itself, the production. It's in an industrial area and I like to be in touch with the metal workers, carpenters, my neighbours, we all know each other and it's a much more social situation.

They are such different cities and the best situation for me is the combination. Madrid can be too much but Berlin, too, alone, can also become too much. I need both the chaos of one and the peace of the other.

ARC: Do you see yourself as belonging more to the art scene of either city?

SH: I feel connected to Europe and European artists. Even though I know artists in their 80s who go back to the old question of whether painting is dead, that was never my experience and I think the question belonged to an earlier generation. For me and my generation, painting was always alive, painting will never be dead.

ELEPHANT

MARCH 2017

Meditating with a Palette

By Charlotte Jansen



Photograph of Secundino Hernández's Madrid studio, December 2016, taken by Thierry Bal

There's an instant feeling of calm when you walk into Secundino Hernández's studio in Coslada, an industrial area on the outskirts of Madrid. Occupying a former car showroom, with wafts of toxicity floating in from the mechanic's workshop next door, the vast industrial space suits Hernández's preferred scale of working: big.

Sun is streaming through windows that stretch from floor to ceiling—you'd never guess that it was winter. Or, given the serene atmosphere in the studio, that it was only weeks before the opening of a major exhibition of new work occupying both of Victoria Miro's spaces in London. Hernández's day usually begins with him tending to a table of cacti, which bask in the sunlight like lazy kittens. You can feel balance in everything the artist does: his team, for example, is comprised of three men and three women. He works between a studio in the cold European north (Berlin, where he's lived on and off since 2007) and another in the warm European south (Madrid, his hometown). Harmony spreads to every aspect of his work, from the exchanges that take place between the different paintings, to the relationship between them and the architecture that surrounds them. There's also the dyadic nature of the works themselves, where Hernández strives endlessly to find the sweet spot between exertion and ease. "When I do an exhibition I like to know the room and space, and then to find my own rhythm within it," he tells me. This will be his second exhibition with Victoria Miro, but his first at the gallery's more intimate Mayfair space.

On one side of the studio, a number of his palette paintings are in progress, lying on their backs. These are the works he is perhaps best known for: huge, heavy things, their surfaces made of craters of colour, created by adding paint from palettes used in the studio. In their scooped-out layers there are swirls that look thick and

soft enough to make you salivate. “I always say they’re very generous because they share the paint used to create all the other works. They’re part of the ecosystem of everyday life in the studio,” Hernández explains with obvious affection for them. “They’re a memory of the process. I started to include the process in the surface of the canvas—cleaning my brushes, mixing and checking the colours—so it was a sort of brutal honesty. I wanted to show everything that was happening every day on the canvas.”

Contrasting with the chunky potholes and Play-Doh colours of the palette paintings, on the other side of the studio lie incredibly restrained linen canvases—ultra-fine sculptures on canvas with muted, neutral palettes, made by applying a layer of a special primer that Hernández then pulls back while it’s wet, an attempt to “paint without painting”, as the artist puts it. Though he uses similar gestures to create both types of work, the results are totally opposite—but they complete each other, the protruding craters calling to the absent moons, the “desconchones”, the flaked, peeled-away parts of the primer paintings. “I wanted to give the impression that they are done alla prima—that they are very spontaneous.”Their surfaces, scratched and almost emphatically raw, do indeed seem to be the result of some kind of fast, emotionally charged exchange with the material. “Everything looks very easy, but it’s all very planned. If you look closely at my work every detail is very much under control.”

These two bodies of work coexist so well that it’s a surprise that Hernández has decided, after a decade dedicated to abstraction, to go back to figurative painting. It’s a major turn in the artist’s practice—but one that, again, he seems very comfortable with. “To represent a figure now for me is like looking at someone for the first time, it’s something very strong and radical in a way.” Moving from an abstract language to create figurative paintings—something Hernández steered away from after 2008—has opened his mind to many new possibilities. “I decided I wanted to do something figurative, but then there’s the question of what to do. In abstract painting everything is possible, there’s no limit, but in figurative painting people need to recognize certain elements.”

The works in question are a series of “invented portraits”, people who have come to life through the paintings. Although they’re not finished when I see them (Hernández has, he tells me, been working on them for a year already), they’re a proof of his painterly finesse, a demonstration of the paradoxical way he’s able to control a free line: using a tube to apply paint directly to the canvas, the portraits’ lines are nibbled, so that they look like ink rather than paint. Hernández then sets about them with a washer—a similar process used on some of his larger works—buffing them in the same way graffiti is erased from a city wall. In fact, they recall graffiti, an urban palimpsest; others look as if they’ve been etched, rubbed or woodblock-printed. Stripping away at the figures in this way contributes graphic elements that Hernández likes.



Portrait by Thierry Bal

In reintroducing the figurative, there's the chance for Hernández to recentre himself artistically. "I want to balance my abstract world with a different world," he explains. Against the massive, performative works, a primordial display of physical stamina, aggressive and masculine like action paintings, these diminutive paintings of his "real" imaginary friends represent a leap into a completely different way of thinking. Making them, he says, "I feel more risk and more fun."

One of the things that makes Hernández so remarkable is the fact he has developed specific techniques for each body of work he does. But he doesn't see himself as an Abstract Expressionist. "I don't want to be considered a process painter, I don't care so much about process, and I was never keen on those artists—but more and more I realize the process is important in my work," he says candidly. It's been said that Hernández paints about painting. Does that make him a painter's painter? "I think I'm very much a painter's painter. I've always followed painters who paint for painters, people who weren't known or recognized in their own time but then show up as an incredible influence." Painting also teaches Hernández how to live. While the figurative works were a challenge to make him recalibrate his thinking and approach, his primer white paintings were an "exercise in learning to accept things; just the concept of accident, or freedom, not controlling".

I wonder how someone who seems so grounded was attracted to abstract painting in the first place. Hernández is much too down to earth to be an abstract painter, I suggest. "Abstraction sometimes maybe needs to be explained, and people like to ask very stupid or very clever questions about it. But maybe moving to the figurative world is a way to unconsciously escape all these theoretical questions.

"Once someone came to my studio, and I had five works there, and he asked me: What is this? What are you doing here? And I said I'm a painter, and he said: ok, so where are the paintings? He couldn't see the paintings, he couldn't see what I had done as artworks, you know. Those works demand to be explained, but no one is going to ask me questions about the figurative works, and that's great!"

Hernández has made works directly responding to his Spanish heritage in painting, but he doesn't want to be held back by the past. "I always thought art should be about the contemporary and we should burn all the museums because we don't understand anything about what was happening in the past. People think real painting is the painting done by Velázquez and what you're doing is crap because they think we can't paint that way, but I think art should only be important from two generations before yours." He gives the example of Bruce Nauman—an artist he says he loves, but who he also believes he can't fully understand due to their differences in time and place.

So how does he see the role of painting today? "It's impossible to isolate yourself from what's going on around you, your context, your environment, your education. I live my life, I'm a painter, and just being a painter is a position. To decide to be a painter is in itself quite political and quite radical. It's impossible to come to the studio without all these things in your mind, but it's not my intention to be political."That's perhaps obvious from his works. He might respond to a lineage of very political Spanish painters, but what he takes from the masters are tiny details that most people would overlook. El Greco, for example, used the corners of his canvas to wipe his brushes clean—something that Hernández takes and blows up hugely in scale in his palette paintings. I spot another palette painting that suddenly connects with Goya, in which

Hernández seems to have squeezed all the flesh, guts and blood out of the portraits and into his own work. But there is none of the darkness of Goya, only the bones. "I would never point to something I don't like, I would always point to beauty. Art to me is an idea of the world. Why should it be dark and ugly? My biggest aspiration would be just to do my own thing and let people recognize it, and then they can experience my vision. But if that doesn't happen that's OK. I don't want to be pretentious or to change the world. It would be great if I could do it, but I can't."

Finding a balance in art, as in life, isn't easy. It requires an intense amount of study and patience. Hernández has relentlessly researched the holy trinity of painting: line, composition and colour. What he seems to appreciate about painting is that it is meditative and can't be rushed: "Painting is low-profile. It's a slow occupation, which I like. Everything is happening very fast every day, but just to come to the studio calms me down." And he keeps a low profile too. It's the kind of quiet, single-minded dedication that is more associated with Eastern practices. His monochrome works, for example, have the sensibility of Korean Tansaekhwa paintings; they're subtle but irreducible, uplifting. In every part of his practice, Hernández shows us how delicate—and how rare—balance is. This is what makes his vision so special: he gives us harmony in its essence. That's something that can't often be found out in the world.

Forbes

OCTOBER 2015

5 Exhibits You Don't Want To Miss At Frieze London This Week

By Valerie Denny



Do Ho Suh at Victoria Miro, Frieze London 2015
(Courtesy the Artists and Victoria Miro, London © The Artists. Photography: Robert Glowacki)

Frieze London, one of the world's largest contemporary art fairs, opens today and runs through October 17. With more than 160 leading galleries from around the world participating and featuring work from more than 1000 leading artists, along with art installations, lectures, films and a sculpture garden, the fair is quite a behemoth. Luckily Nicole Kluk, Senior Consultant at Quintessentially Art shared her best bets and can't-miss booths with us for Frieze London 2015. Here are her picks.

1. Victoria Miro (B3)
"Always a stand out booth, this year we are treated to works by two particularly brilliant artists Do Ho Suh and Secundino Hernández. Spanish artists Hernández's large canvases are a perfect blend of minimalism, representation, expressionism and abstraction. The thick impasto markings he scatters over his works are full of energy, yet the minimalist aspect of the works make them completely non aggressive and beautiful.

Korean artist Do Ho Suh presents a selection of his reconstructed everyday objects that border on beautiful and hilarious. His fabricated buildings, rooms and fixtures are technically brilliant and questions identity, individuality and community."

ARTSY

JULY 2014

Up and Coming: Visionary Dealer Victoria Miro Unveils a Solo Exhibition by a Spanish Painter on the Rise

By Molly Gottschalk

Visionary British art dealer Victoria Miro is known for spotting artists early in their careers—Chantal Joffe, Peter Doig, and Tal R among them—and a young Spanish painter, Secundino Hernández, has not escaped her prescient eye. By now, Miro is synonymous with sold out works and long waitlists; paintings by Hernández, the newest addition to her roster, are no exception. Just prior to Art Basel, where one of the artist's works sold within the first 15 minutes of the preview, Miro unveiled a solo exhibition of his paintings at her London space—a show entirely sold out before the doors even opened. Described as "wash" paintings, the works are somewhere between figuration and abstraction; a product of scraping, craving, and literally spraying the canvas with a pressure washer. And as there is perhaps no better milieu to observe the up-and-coming painter than his Madrid studio, blocks from the neighborhood where he grew up and surrounded by the energetic, layered canvases that first caught Miro's attention, it is there that we arranged an hour to chat.

"The studio is always alive," he said, confessing to working on multiple canvases at once—each painting linked to the next. "I include the whole process on the canvas; I mix the color on one, and then I take it to another." The process is sometimes meticulous, sometimes spontaneous, but most often it is a combination of the two extremes, a harmony Hernández discovered two years ago after attempting to destroy a painting—gone rogue—with a pressure washer. Today, paintings like those hanging at Victoria Miro employ a process of precise, carefully planned addition and uncontrolled subtraction. "With this machine, I am carving, digging, taking off paint. When you remove the painting, there are restos—little traces of what was happening before. You can see the surface of the textile; the raw, pure canvas. You go directly to the soul of the painting."

And while his paintings might recall the scribbles of Cy Twombly or the gestures of Action Painting (at times, he paints directly from the tube, as if sketching in a continuous fluid motion), at the core of Hernández's practice is his Spanish heritage. Known to reference old and modern Spanish masters, Hernández is currently featured in an exhibition at Spain's National Museum of Sculpture, among contemporary artists inspired by El Greco; the Renaissance painter is but one example of the lineage that Hernández has drawn from for years. A native Madrilenian, Hernández studied art locally before artist grants sent him spiraling on an international tour: the Academy of Fine Arts of Brera in Milan, followed by the Royal Academy of Spain in Rome, on to Vienna after an invitation from Galerie Krinzinger, and landing in Berlin. "It was always a challenge to work somewhere abroad," he said. During this time, Hernández discovered the work of Polish writer Witold Gombrowicz who, stationed in Argentina during the Second World War, had been unable to return to Poland and created his life's work away from home—most of which relates to his background as a Pole. "His work is also about the difficulties as an artist to develop a career in other countries; I could relate to him," Hernández says. À la Gombrowicz, Hernández immersed himself in the work of artists from his home country; El Greco, Velázquez, and contemporary painters Luis Claramunt and Luis Gordillo. "With the internet, you have a really global world and you can have references from everywhere. At that time, I thought, what is happening in my country. What has happened to me?"

In that spirit, Hernández now splits his time between Berlin and Madrid, the latter studio a former second-hand shop that he had frequented longingly, admiring the light-flooded space, and seized as soon as the previous tenants flew the coop. No matter the extent of his travels, Hernández's studio, not far from where he grew up, is a place he visits every day without fail. "It is not necessary to paint every day," he said. "But it is important to have a look." And there's reason to believe that Hernández, after spending the better half of a decade with his nose in art history books, might one day find his name spoken with the same charge as his predecessors. Those needing proof might head to Victoria Miro, where nearly a dozen paintings are telling of a meticulous, process-based, and impassioned practice—or better yet, the studio where they were so lovingly made.


CURRICULUM VITAE

SECUNDINO HERNÁNDEZ

b. 1975, Madrid, ES
Lives and works in Madrid, Spain and Berlin, DE

EDUCATION

2000 Bachelor of Fine Arts, Complutense University of Madrid, ES

SOLO EXHIBITIONS

2025 Secundino en obras, Alcalá 31, Madrid, ES
DRIFT and Secundino Herández, Museo de Arte Contemporaneo de Castilla y Leon, León, ES
Enteros, Galerie Bärbel Grässlin, Frankfurt, DE
Friedrichs Foundation, Weidingen, DE
Total Season, Museum and Contemporary Art Center, León, ES

2024 Skarstedt Gallery, New York, US
Nino Mier Gallery, Los Angeles, CA, US
Problematic Corners, Victoria Miro, London, UK

2023 *ANTICIPADO*, Galerie Bärbel Grässlin, Frankfurt, Germany

2022 *time TIME,* Victoria Miro Gallery, London, UK
Works from the Miettinen Collection, Salon Dahlmann, Berlin, DE
Secundino Hernández, Nuno Centeno Gallery, Porto, PT

2021 *Uno a uno*, The Insular Museum, Cabildo of La Palma, ES
No Beauty Without Danger, Galerie Bärbel Grässlin, Frankfurt, DE

2020 *Secundino Hernández – Dreaming of Wild Honey*, an extended reality (XR) exhibition on Vortic Collect, Victoria Miro, London, UK
Secundino Hernández: One More Time is Good Enough, Galerie Krinzinger, Vienna, AT

2019 *Secundino Hernández: Grapado a la piel*, Victoria Miro, Venice, IT
Lowry I. Lowry II. Lowry III. Foresta Negra. Park Life (Forest). Relleves 1-10, Heinrich Ehrhardt, Madrid, ES
MAS: Meadows/ARCO Artist Spotlight, Meadows Museum, Dallas, TX, US

2018 *New Paintings*, Galerie Bärbel Grässlin, Frankfurt, DE
Todo Es Mucho, CAC Malaga, ES
Secundino Hernández, Taidehalli Helsinki, FI

2017 *Paso,* Victoria Miro, London, UK
In October Ecstasy, Galerie Forsblom, Stockholm, SE

2016 *Secundino Hernández: Pintura*, Heinrich Ehrhardt, Madrid, ES
Polvareda, Galerie Bärbel Grässlin, Frankfurt, DE
Polvorossa, H2-Zentrum für Gegenwartskunst im Glaspalast, Augsburg, DE

2015 *Entre Primavera y Verano*, Yuz Museum, Shanghai, CM
Done well done, Múrias Centeno, Lisbon, PT
También, Heinrich Ehrhardt, Madrid, ES
TODAY, Galerie Krinzinger, Vienna, AT

2014 *Secundino Hernández: Works from the Miettinen collection,* Maison Louis Carré, Bazoches-sur-Guyonne, FR
Secundino Hernández, Victoria Miro, London, UK
Mi Primera Corrida, Heinirch Ehrhardt, Madrid, ES
Kisses & Kisses, Galerie Forsblom, Helsinki, FI
Four Seasons, Galerie Krinzinger, Vienna, AT
Lupis Ipsum, Salon Dahlmann, Berlin, DE

2013 *Metallgedärm*, Galerie Bärbel Grässlin, Frankfurt/Main, DE
Lupis Ipsum, Heinirch Ehrhardt, Madrid, ES
Secundino Hernández, Salon Dahlmann, Berlin, DE

2012 Mendes Wood Gallery, São Paulo, BR

2011 *Gracias por girar*, Heinrich Ehrhardt, Madrid, ES
Raw, Mid Raw, Galeria Nuno Centeno, Porto, PT

2010 Galerie Forsblom, Helsinki, Finland European Fine Art, Berlin, DE
Indigenismo, Galerie Krinzinger, Vienna, AT

2009 *La tierra es redonda*, Heinrich Ehrhardt, Madrid, Spain Galería María Llanos, Cáceres, ES

2008 *Una era tu madre*, Art Cologne with Heinrich Ehrhardt, Cologne, DE
Galería Casaborne, Antequera, Malaga, ES

2007 *Secundino Hernández,* Krinzinger Projekte, Vienna, AT
Luna Roja, Galería María Llanos, Cáceres, ES

2006 *Secundino Hernández: Hauch!* , Heinrich Ehrhardt, Madrid, ES
Andiamo! Castello di Sermoneta, Latina, IT

2005 Galería Casaborne, Antequera, Malaga, ES

2003 Galería Luis Adelantado, Valencia, ES

2002 Centro de Arte Joven de la Comunidad de Madrid, Madrid, ES
Galería Espacio F, Madrid, ES
Espacio para el Arte Emergente, Madrid, ES

1999 Espacio Fourquet, Madrid, Spain Taller Alfiz, Madrid, ES

1997 Galería Valle Quintana, Madrid, ES

1994 Taller Alfiz, Madrid, ES

GROUP EXHIBITIONS

2026 Gib mir das Sommerloch: Künstler der Galerie, Galerie Bärbel Grässlin, Frankfurt, DE

2025 aligned, Nino Mier Gallery, New York, NY, US

2024 Entre los ojos el deseo, Olivia Arauna Collection, Alcobendas Art Center, Madrid, ES
Extraordinary Form, Miettinen Collection, 2000s-Present, Salon Dhalmann, Berlin, DE

2023 The lens within your heart, Takeuchi Collection, What Museum, Tokyo, JP
HIN UND HER, Kunstquartier Bethanien, Berlin, DE

2022 *Elogio de la Densidad*, Curated by Mariano Navarro, MPA Galería, Madrid, SP
Painters Paint Paintings: La Versión, Curated by Alexander Warhus, Nino Mier Gallery *One,* Los Angeles, USA
Corazonadas. Luis Gordillo. Part I, Carlier Gebauer, Berlin, DE
Foreing Affairs, Galerie Krinzinger, Vienna, AT
El vértigo de la vida moderna, 20 años de la Colección DA2 y Colección Fundación.
Coca-Cola. Curated by Paco Barragán. DA2, Salamanca, SP

2021 Taguchi Art Collection, Mitsui Sumitomo Bank Headquarter Building, Rising Square, Tokyo, JP
Entornos y reflexiones, ATLAS, Madrid, ES
The Sky was Blue the Sea was Blue and the Boy was Blue, Victoria Miro Gallery, London,UK

2020 *Cuando B se encuentra entre C y D*, Galería Heinrich Ehrhardt, Madrid, ES
La Caza del faisán. Un panorama de la nueva pintura española, Galería Jorge Alcolea, Madrid, ES

2019 *The Ambassador Loan*, Meadows Museum, Dallas, TX, US
Over the Rainbow, Mirat, Madrid, ES
Works from the Miettinen Collection, Salon Dahlmann, Berlin, DE
RealitätsCheck, Kunstraum Potsdam, Potsdam, DE
He Abounded in Happy Curiosities, Espacio Valverde, Madrid, ES
Globe as a Palette Contemporary Art, Taguchi Art Collection, Hokkaido, JP
Obihiro Museum of Art, Kushiro Art Museum, Hokkaido, Hakodate Museum of Art, Hokkaido and Sapporo Art Museum, JP

2018 *Lush Strokes - Phantom Forms*, Galerie Isa, Mumbai, IM
Spanish and International Artists, Galería Heinrich Ehrhardt, Madrid, ES; Galeria Daniel Cardani, Madrid, ES
EuroVisions: Contemporary Art from the Goldberg Collection, CMAG –Canberra Museum and Gallery, Canberra, AU
Killing Me Softly - Works From The Miettinen Collection, Salon Dahlmann, Berlin, DE
Paradise Is Now Palm Trees in Art, Salon Dahlmann, Berlin, DE
Reality Check, Kunstraum Potsdam, Potsdam, DE

2017 *20 CM FROM THE GROUND,* L21 Gallery, Palma, ES
Summer Exhibition 2017, Royal Academy, London, UK
The Art Show, Art of the New Millennium, Taguchi Art Collection, JP
Berliini – Nastola, Taarasti Art Center, Nastola, FI
Abstract Painting Now, Kunsthalle Krems, Krems, Austria Berlin-Klondyke, Maribor Art Gallery, Maribor, Slovenia
Salon Leibniz, Casa Leibniz, Madrid, ES

2016 *The Difference Between Sunrise and Sunset*, Schloss Tüssling, Tüssling, DE
In Wonderland – A Birthday Exhibition For Timo Miettinen, Salon Dahlmann, Berlin, DE

2015 *Proximities and Desires*, abc art berlin contemporary, Berlin, DE
Gavin Turk, Secundino Hernández, Erik Van Lieshout, Galerie Krinzinger,Vienna, AT
Berlin - Klondyke: 1. Berlin-Edition, Salon Dahlmann, Berlin, DE
de la mano, CentroCentro Cibeles, Madrid, ES

2014 *Hunger – Hambre*, 4th Edition, Barcelona, ES
Entre el Cielo y la Tierra: doce miradas al Greco cuatrocientos años después, Museo Nacional de Escultura, Valladolid, ES

2013 *Berlin-Klondyke*, Hipp Halle Gmunden, Gmunden, DE
Summer 2013, Galerie Forsblom, Helsinki, FI
Cinematic Visions: Painting at the Edge of Reality, Victoria Miro, London, UK
Berlin Klondyke, Werkschaulle, Leipzig, DE
Das Allerletze Prof. Winkler Stipendium, Kunstverein Weiden, AT
Alone Together, Rubell Family Collection / Contemporary Arts Foundation, Miami, USA
Dialogos DKV – Patio Herreriano, Museo de Arte Contemporáneo Espanol, Valladolid, ES
Painting at the Edge of Reality, Victoria Miro, London, UK

2012 *Convoy Berlin*, Biksady Gallery, Budapest, HU
Berlin Kondyke, Neuer Pfaffenhofener Kunstverein, Pfaffenhofen, DE
Ultima pintura en las colecciones de la Fundacion Cola-Cola y DA2 Salamanca, Centro de Arte La Regenta, Las Palmas de Gran Canaria, ES
À Votre Décharge, Château de Servières, Marseille, FR
Pictographie, Roger Raveel Museum, BE
Choses vues à Droite et à Gauche (sans lunettes), Ballhaus Ost, Berlin, DE
Still, Frith Street Gallery, London, UK
Berlin Status 1, Künstlerhaus Bethanien, Berlin, DE

2011 *Berlin Klondyke 2011*, Art Center Los Angeles, Los Angeles, USA
European Fine Art, Kunsthalle Kempten, Kempten, DE
Kesä - Sommar – Summer, Galerie Forsblom, Helsinki, FI
"Moraltarantula # 5", Zollamt, Hamburgo. DE
Berlin Klondyke 2011, The Odd Gallery, Dawson, USA

Psychologie & Abstraktion, Ballhaus Ost, Berlin, DE
An Imaginary Party, Trabajos Sobre Papel, Galeria Luis Adelantado, Valencia, ES

2010 *Pictografie*, Roger Raveel Museum, Machelen, BE
Aktualität Eines Mediums, Galerie Krinzinger, Vienna, Austria Galería Adhoc, Vigo, ES
Gallery Inaugural Exhibition, European Fine Art, Berlin, DE
Crefelder Gesellschaft für Venezianische Malerei, Galerie Börgmann, Krefeld, Germany Niklas Schechinger Fine Art, Hamburg, DE

2009 The Lord Wink Award, Istanbul, TR
Out of Wedding, Uferhallen, Berlin, DE
The Swords of Spain, Fenste C, Vienna, AT

2008 *Phantasmagorical*, Moeller Snow Gallery, New York, USA Domestico 08, Madrid, ES

2007 *Siart 2007*, Bienal de La Paz, BO

2006 *La esfera de Pascal*, Comunidad de Madrid, Spain Academia de España en Roma, IT

2005 *Todos mis amigos han muerto*, Galería Casaborne, Antequera, ES

2003 *Hernández, Navarro, Mastretta,* Heinrich Ehrhardt, Madrid, ES
2ª Bienal de Pintura de Estocolmo, Stockholm, SE

2002 *Cara a cara*, Galería Luis Adelantado, Valencia, ES
XIV Edición de Circuitos de Artes Plásticas y fotografía de la Comunidad de Madrid, ES
Reducido, Galería Artificial, Madrid, ES

2000 *Homemade*, Espacio Fourquet, Madrid, ES

1999 *La Pintura y el Fin de Siglo*, Facultad de Bellas Artes de Madrid, ES

1998 *Muestra de Arte Joven*, Fundación General de la U.C.M, Facultad de Bellas Artes de Madrid, ES

1997 *Dèja vu jamaís vu*, Galería Barrio y Valle Quintana, Madrid, ES

Fundación Marcelino Botín, Santander, Spain Colectivo PEZ, Estudio Pez Privée, Madrid, ES

1996 *Poemas y objetos (junto con David M.Morán),* Taller Alfiz, Madrid, ES

HONORS AND AWARDS

2018 Prize Catalina D'Anglade

2008 Prize- Creación artística de la Comunidad de Madrid, Spain Prize- New Talents Program, Art Cologne, Cologne, DE

2007 First Prize- Generación 2007 de Caja Madrid, ES

2005 Grant- Academia de España en Roma, Rome, IT

2004 Prize- Adquisition, Generación 2004 de Caja Madrid, ES

2003 Prize- Adquisition, Premio Joven 2003, Fundación General de la Universidad Complutense de Madrid, ES

2002 Grant- Casa de Velázquez, Madrid, ES

2001 Grant- Cursos de Verano de El Escorial, Fundación General UCM, Madrid, ES

2000 Grant- Erasmus, Academia di Belle Arti di Brera, Milan, IT

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2023 Secundino Hernández, ANTICIPADO, catalogue, Galerie Bärbel Grässlin, Frankfurt, Germany

2022 Secundino Hernández, TIME, time, catalogue, Victoria Miro Gallery, London, UK ''Secundino Hernández. Painting, Time and time again'', FRAY-SMITH, Wells. Secundino Hernández, TIME, time, catalogue, Victoria Miro Gallery, London, UK

2021 Uno a uno, catalogue, Insular Museum Cabildo of La Palma, La Palma, Spain
''Misión: Imposible'', MONTES, Javier. Uno a uno, catalogue, Insular Museum Cabildo of La Palma, La Palma, Spain.
Secundino Hernández, catalogue, Galerie Bärbel Grässlin, Frankfurt, Germany.
''No beauty without danger'', MALYCHA, Christian. Secundino Hernández, catalogue, Galerie Bärbel Grässlin, Frankfurt, Germany

2020 Cumming, Laura, "The week ahead at home", The Observer, The New Review, print, 21 June 2020

2019 Eisler, Maryam, "Secundino Hernández: What Lies Beneath", LUX Magazine, Autumn 2019

2017 Rigamonti di Cutò, Angeria, "Secundino Hernández: 'As a painter you have to have a courage to not be afraid of change'," Studio International, 22 April 2017
"Interview: Secundino Hernández at Victoria Miro," Something Curated, 20 April 2017
Frankel, Eddy, "Secundino Hernández: Paso," Time Out London, 11-17 April2017
Abrams, Amah-Rose, "Gallery Hopping: Secundino Hernández Journeys Through Abstraction at Victoria Miro," Artnet, 10 April 2017
"Secundino Hernández's dramatic contrasts of colour and scale, alongside monochrome masterpieces,"Creative Boom, 28 March 2017
"Secundino Hernández: Paso' at Victoria Miro," Blouin Artinfo,24 March 2017 Jansen, Charlotte, "Meditating with a Palette," Elephant, Spring 2017 Secundino

Hernández: Paso, Victoria Miro, London, 2017 (exhibition catalogue)

2016 Polvareda, Galerie Bärbel Grässlin, Frankfurt, DE
Liza Zeitz, New Kids in Town, Weltkunst, no 114, Berlin, De

2015 Gottlieb, Limor, "In conversation with the artist Secundino Hernandez," Candid Magazine, 29 October 2015
Moore, Christopher, "Between Line and Color: Secundino Hernández interview," Randian, 9 October 2015
Muñoz-Alonso, Lorena, "A Star is Born", Artnet, 4 March 2015
Muñoz-Alonso, Lorena, "Spanish Art Sensation Secundino Hernández Is Not Worried About Success," Artnet, 2 March 2015
Cai Yuan, Fragmentation of the Traditional and the Modern, Catalogue, Entre Primavera y Verano, Yuz Museum, Shanghai, CN
Joaquín Jesús Sánchez, From painting, Catalogue, Entre Primaveray Verano, Yuz Museum, Shanghai, China Marta Silvi, Secundino Hernández: face to face with the painting today, Look Lateral, no4 IT

2014 "Secundino Hernández: This is tomorrow," Contemporary Art Magazine, 10 July 2014 "Secundino Hernández in Victoria Miro," The Wall, 9 July 2014
García, Ángeles, "Secundino Hernández a presíon," El Pais, 5 July 2014.
"Up and Coming: Visionary Dealer Victoria Miro Unveils a Solo Exhibition by a Spanish Painter on the Rise," Artsy, 2 July 2014
"Victoria Miro's first exhibition with artist Secundino Hernández opens in London," artdaily.org, 12 June 2014
"Secundino Hernández at Victoria Miro Gallery," ES Magazine, 10 June 2014

2012 Ángeles García, "El Greco, instrucciones de uso," El País, 17 March 2013
Bea Espejo, "Interview with Secundino Hernández," El Cultural, El Mundo, 15 March 2013

2009 David Barro, "Selection 10 best exhibitions 2009," El Cultural, December 2009 LetraInternacional, July 2009 (illustrations)

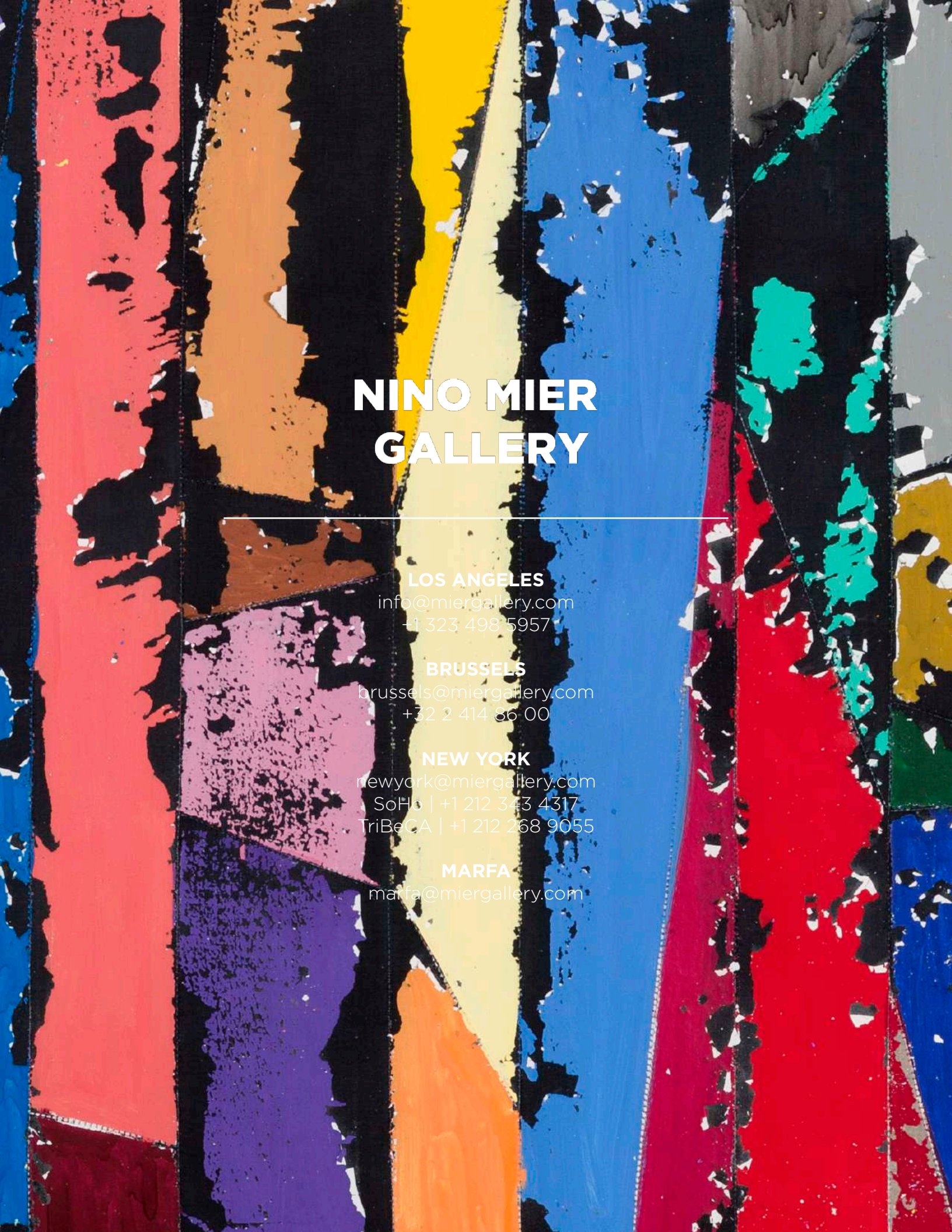
2008 DE LA TORRE AMERIGHI, Iván. "Secundino Hernández", Arte y Parte, February
Una era tu madre, catologue, Galería Heinrich Ehrhardt, Madrid, Spain
SHELBY, Karpov. Una era tu madre, catologue, Galería Heinrich Ehrhardt, Madrid, Spain
CASTAÑOS, Enrique. "El autorretrato como catarsis", Diario Sur, 28th March

2007 Secundino Hernández, catalogue, Galerie Krinzinger Projekte, Vienna, Austria. SHELBY, Karpov. “Queda una vida”. Secundino Hernández, catalogue, Galerie
Krinzinger Projekte, Vienna, Austria.
DÜNSER, Severin. Secundino Hernández, catalogue, Galerie Krinzinger Projekte, Vienna, Austria

2006 HONTORIA, Javier. “Diarios de viaje de Secundino Hernández”, El Cultural, El Mundo.CARPIO, Francisco. “Secundino

PUBLIC COLLECTIONS

Academia de España en Roma, Italy
AGO, Art Gallery of Ontario, Canada
Auckland Art Gallery, New Zealand
Banco de España, Spain
CAC Centro de Arte Contemporáneo Málaga, Malaga, Spain
Caja Madrid, Spain
Coca-Cola Foundation, Spain
DA2 - Domus Artium 2002, Salamanca, Spain
Embajada de España en Japón, Japan
Fundación Formación-Empresa de Valencia, Spain
Fundación General Universidad Complutense de Madrid, Spain
Helga de Alvear Foundation, Cáceres, Spain
Kunstdepot Göschenen, Switzerland
Marciano Art Foundation, Los Angeles, CA, USA
Ministerio de Asuntos Exteriores, Spain
Museo Municipal de Madrid, Spain
Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Museo Patio Herreriano, Valladolid, Spain
National Museum of Wales, Cardiff, UK
NMAC Foundation, ES
North Carolina Museum, USA
The Rubell Family Collection, Miami, USA
Yuz Museum, Shanghai, CN
Zabludowicz Collection, Sarvisa



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